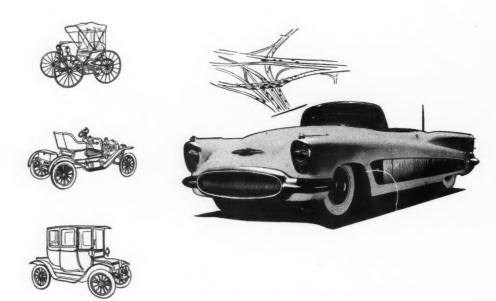
DECEMBER, 1954

music journal



christmas crisis . . . music is everybody's business jesous ahatonhia (a canadian carol) . . . not even a mouse music in the church today . . . christmas customs

350



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CONTENTS

NOT EVEN A MOUSE	. :
JESOUS AHATONHIA Leslie Bell	. 1
KING OF THE CHALZOZERAH	. 13
CHRISTMAS CRISIS	. 14
MUSIC IS EVERYBODY'S BUSINESS	. 13
MUSIC IN THE CHURCH TODAY. An interview with Joseph W. Clokey	. 19
CHRISTMAS CUSTOMS Laurence Taylor	. 21
READY-MADE ACCOMPANIST	. 22
ALL ABOUT MUSIC	. 23
A LITTLE OF DISC AND DATA	. 26
DECORATE WITH MUSIC	. 28
MOVIES AND MUSIC	. 30
CHRISTMAS CROSSWORD	. 35

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Talk about music

THE FACT THAT MUSIC in one form or another fills in the little chinks in life for young and old around the globe is borne out in short items in the daily newspapers. And its influence is not limited to the human race.

A guide dog, Lash, has been named an honorary member of the Pueblo Musicians Association in Colorado. And why not? Lash, as the constant companion of Leon Dudley, blind pianist and orchestra leader, never misses a rehearsal or a performance.

Sometimes music does more than fill the chinks. The dominating force in the life of J. Carter Prescott of Cleveland, Ohio, was his devotion to his baby grand piano. His wife, Charlotte, accusing her husband of neglecting his work to play the piano, and of staying up all hours of the night with it, named the instrument as "No. 1 co-respondent" in a divorce suit. She won her case.

Gordon Gaskill, correspondent for the American Magazine for over eleven years, does not neglect his work in favor of a musical hobby; but his constant companion is a mouth organ that he carries in his pocket.

Prince Mashood Olabisi Ajala, a Nigerian student at Santa Monica City College, found solace in music as he perched on a 90-foot high crossbar of a radio tower a few months ago. Ordered deported because he was not keeping up with his studies, the Nigerian climbed up the tower and vowed he would stay there until assured that the immigration service would not pursue action against him. Fearing tribal execution if he was returned to Africa, he clung to his position on the crossbar for thirteen hours, singing African songs to keep up his spirits.

C. Urban Zoeller of New Albany, Indiana, is almost engulfed in the fruits of his hobby. Until a few months ago he owned a collection of more than 30,000 records, most of which were classical. Recently he contributed about 15,000 to the music department of St. Meinrad Catholic Seminary at St. Meinrad, Indiana. His collection was begun in the 1920's with a few records and a hand-wound phonograph that he bought for his children because they "had nothing to do." Mr. Zoeller is a bookkeeper for a business concern. Unlike the Ohio man who let his work suffer because of his hobby, Mr. Zoeller often brings his work home in the evening and does it to the strains of classical music emanating from one of his two high-fidelity players. He estimates that he spends about twenty hours a week listening.

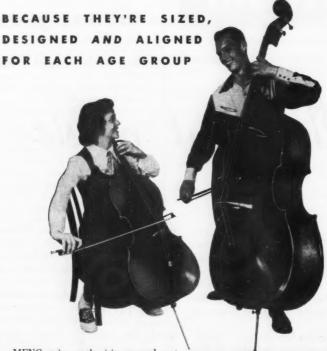
Dr. Clarence W. Spears, former football coach at the University of Wisconsin, agreed (in action) with Mr. Zoeller that it is sometimes advantageous to work with music. He often used musical scales to aid his players' timing and rhythm.

According to tidbits gleaned from the news, music has many other functional uses. Just before radio station WCRS was knocked off the air by hurricane Hazel in Ahoskie, North Carolina, a disc jockey warned listeners of the approaching storm by playing a recording of "The Breeze and I."

An organist in Sweden is reported to have put music to a rather unpleasant use-that of airing his dissatisfaction with his salary. When the organ started making shrill squeaks during services, an inquiry was ordered. The organist claimed that the difficulty lay in the age of the instrument and the low temperature. However, the pastor insisted that the organist—a state employee like all Lutheran church organists in Sweden-was making the sounds deliberately to express unhappiness with his financial status. Although the parish council agreed with the pastor and issued a formal warning for the organist to mend his ways, an arbitration board to which the organist subsequently appealed ruled in favor of the latter.

THE WINNING STORY in MUSIC JOUR-NAL's Christmas contest is found on page 14. Honorable mention goes to the following for also sending in interesting and unusual accounts of Christmas music in their communities: Captain Charles Stribling, Missouri Military Academy, Mexico, Missouri; Miss Gertrude Hale, Maplewood, New Jersey; Sister M. Firmin, O.S.B., College of St. Benedict, St. Joseph, Minnesota; Miss Arlene Root, Woodland Methodist Church, Wichita, Kansas; George F. Strickling, Cleveland Heights High School, Cleveland, Ohio.

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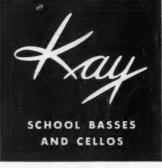
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WENCESLAS

YEAR after year we sing the old English carol "Good King" Wenceslas," and many of us list it as one of our favorite Christmas songs. Did you know that Wenceslas was a real person who lived more than a thousand years ago? He was Duke (not King) of Bohemia. Born in A.D. 900, he was educated by his grandmother, Ludmila, whose zeal for Christianity led her to a martyr's death. Ludmila's acceptance of baptism forms the subject of Bohemian composer Antonin Dvorak's oratorio, St. Ludmila, composed in 1886.

Her grandson, Wenceslas, was also a devout Christian. He provided for widows and orphans in need, founded and beautified churches, and strove to abolish capital punishment and to make the law courts more humane. Wenceslas became ruler of Bohemia at the age of twenty, in an era when his country was torn by dissension within and threatened with invasion from with-

One of the many legends about the young ruler recounts that when his country was about to be invaded by Duke Radslav, Wenceslas appealed to his enemy to spare the lives of their followers and fight a personal duel with him instead. Radslav agreed, but as he prepared for combat, God made him see a vision: the Holy Cross on the breast of Wenceslas and an angel with a flaming sword advancing upon Radslav, who fell on his knees asking for pardon.

The humane, liberal ideas of Wenceslas displeased his brother Boleslay, who headed a faction opposed to the youthful ruler. A plot against Wenceslas resulted in his assassination at a banquet near Prague. History asserts that this took place on September 29, 929, when Wenceslas was twenty-nine years old. Shortly after his death, his name began to be connected with many miracles. He became the Patron Saint of Bohemia, and many legends about Saint Wenceslas were told by the old chroniclers. It is upon one of these that the English carol we all know so well is based.

The main square of Prague bears his name to this day, and contains an equestrian statue of Saint Wenceslas. His tomb stands in the Saint Wenceslas Chapel of Prague's Saint Vitus Cathedral. The walls of the Chapel are studded with semiprecious stones and decorated with paintings depicting the deeds of the Saint during his short lifetime: christening children, visiting the poor, inspecting a prison, sowing grain. Such, then, is the inspiring background of an early Christian ruler—good King Wenceslas.

Sing Noel

The singing waits—a merry throng, At early morn, with simple skill, Yet imitate the angel's song, And chant their Christmas ditty still.

—John Clare

Christmas in lands of the fir tree and pine,

Christmas in lands of the palm tree and vine.

Christmas where snow peaks stand solemn and white,

Christmas where cornfields lie sunny and bright,

Everywhere, everywhere, Christmas tonight!

-Phillips Brooks

A Christmas Carol

I hear along our street
Pass the minstrel throngs;
Hark! they play so sweet,
On their hautboys, Christmas songs!
Let us by the fire
Ever higher
Sing them till the night expire!
—Henry Wadsworth Longfellow

What sweeter musick can we bring Than a caroll, for to sing The birth of this cur Heavenly King?

-Robert Herrick

With the last year's brand Light the new block, and For good success in his spending, On your psalteries play That sweet luck may Come while the log is a-trending (burning).

-Robert Herrick



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ANGELIC MUSIC



Ifter struggling with a school or church choir in those frantic final Christmas rehearsals, many an exhausted director has surely wearily wondered whether the heavenly choir that sang to the shepherds on that starry night so long ago had to be put through such paces. Did he leader of the angelic host simply sound his golden pitchpipe softly (or do angels have absolute pitch) to have his singers break forth with a perfect attack in the triumphant strains of "Gloria in excelsis"? Did he have to struggle valiantly with the one lone individualistic archangel who flatly insisted that the pronunciation was "ex-sell-sis"? Was he able to concentrate on the beauty of that overpowering music, or did he also have to worry about the white robes getting back from the celestial dry cleaners on schedule? Was he short of tenors and did the soprano angles giggle despite all he could do to impress them with the solemnity of the occasion?

Whatever the rehearsal problems were, they were thrust far into the background that night so that the shepherds watching in the Judean hills were compelled by the glory of the angel's song to leave their flocks and go "even unto Bethlehem and see this thing which has come to pass."

Such is the power of music each Christmas if the musicians will but look beyond printed notes and staves and once again give to all the world the message of

Glory to God in the highest And on earth peace, goodwill toward men.

-M. M.



Not Even

a Mouse

ROBERT C. BLAIR

TAH'S young symphony orchestra was in fine form that day. It played to several hundred attentive youngsters-and an unusually appreciative mouse.

In the audience at Bingham High School was the mild-mannered former mayor of Ogden (the state's second largest city), now the symphony's manager, David S. Romney. Mr. Romney was quick to spot the mouse as it poked its head from beneath the stage. The manager sat still as a sour note, well knowing what a mouse, even one that loved music, could do to a symphony audience.

"But this was a strange breed of mouse," Mr. Romney recalls. seemed captivated by music. It almost danced right through that mass of boys and girls and not a soul but me saw it."

That little experience with the mouse in the music hall fortified Mr. Romney's belief in the great powers of music. For businessman Dave Romney, who has absolutely no musical talent, that belief has grown with the years. It has come in mighty handy during some of the difficult jobs he has done in the name of music since taking over as symphony manager six years ago.

Managing a major symphony orchestra in underpopulated Utah is

This concertgoing mouse from Utah may not be more than a thirty-second cousin of the one in the familiar Christmas poem, but he shows such a marked appreciation for music that it seems only fair to tell his story in a holiday issue of a music magazine. Even he, however, could not compete with a symphony orchestra concert.

a job beset by problems unknown to men handling affairs of big city orchestras. Here, the symphony cannot fall back on a few well-heeled patrons who will go into their pockets year after year to make up losses. Here, the orchestra pays its way or it ceases to exist. That the Utah Symphony has not only existed but prospered during the six years of its "new" life can be credited largely to the never-ending push and good business sense of its modest manager.

When Dave Romney took over, the infant orchestra was counted out-a victim of financial malnutrition. But before the corpse grew cold the symphony organization was shuffled and Mr. Romney, one of its directors who was known for his business ability, consented to become manager on a month-to-month basis. Now, half a dozen years later, he's still serving "month-to-month," probably the most permanent "tem-

porary" job in music. Mr. Romney teamed with popular, dynamic, and capable Maurice Abravanel, conductor and director, in this sizable musical rebuilding job that called for rekindling interest and making the orchestra a wanted

part of the state's cultural life.

That the Romney-Abravanel team has succeeded is evident everywhere in music-loving Utah. And it shows on Dave Romney's ledgers too. For instance, the orchestra boasts the largest percentage of earned income of any major symphony orchestra in the United States. Of its 1953 income, \$118,908, the 86-piece orchestra earned \$94,377 or roughly 80 per cent.

Compare that with the less than 50 per cent earned by Denver's symphony. Similar comparisons could be made with orchestras located in much greener pastures than sparsely settled Utah.

When music lover Dave Romney was mayor of Ogden he "presided" during a visit of the San Francisco symphony orchestra. Fewer than 300 of the townspeople turned out with him. Ogden wasn't buying symphony music. This year the Utah symphony will play its third series of concerts in Ogden, and each of the six will be heard by capacity houses.

Somewhere along the line a great change has come over the masses. That change has been spurred by

Robert C. Blair is a member of the staff of the Salt Lake City Tribune. the Romney-Abravanel twosome, backed by a super-active women's committee, the advertising support of some of the state's largest businesses, and—in the early years—by a few citizens who were willing to dig into their bank accounts to make up deficits.

Mr. Romney's formula is as simple as it is old—hard work and constant drive. He lives Utah symphony orchestra, is constantly searching for new ways to put his merry men on a hundred per cent paying basis.

Conductor Abravanel, whom Mr. Romney calls "a great inspiration," believes in a program of music to help music. And so does Dave Romney. They have taken the symphony to all parts of Utah and into neighboring Idaho, presenting concerts in towns and cities of any size that have shown sufficient interest to finance a concert. The concerts are always of the same caliber as the regular series. There is no "playing down" to audiences.

Rehearsals in Schools

Rehearsal concerts like the one attended by the mouse in the copper-mining town of Bingham are held throughout the season in junior and senior high schools in the Salt Lake City area. They are designed not only to build future symphony audiences but to help balance the budget through sponsorship by such firms as Kennecott Copper Corporation and others. In addition, a series of "youth concerts" in the famed Mormon tabernacle—the orchestra's home auditorium—is sponsored each year by *The Salt Lake Tribune*.

Recently Mr. Romney was treated to a forceful demonstration of the concerts' appeal. As he walked the long Salt Lake City block from his office to the tabernacle he noticed that Main Street was being prepared for, of all things, a street parade.

"It looks like we pulled a boner this time," he thought as he walked toward what he expected would be a nearly empty tabernacle. But when the symphony manager stepped into the big domed building on Temple Square he had difficulty finding a seat. It was the parade that went begging for spectators.

Regular concerts, which usually feature a big-name visiting soloist, seldom fail to fill the 5,000-seat

tabernacle. And attendance on the orchestra's many tours through the hinterlands is even more enthusiastic.

The symphony campaign is backed up by a consistent and hard-hitting publicity campaign supported by an ever-willing press and radio. Few opportunities are missed to keep the orchestra before the public.

Salt Lake City, which prides itself on its beautiful girls, has taken advantage of this asset to glamorize the state's vigorous, youthful orchestra. More than one prominent guest artist has told Mr. Abravanel that "this may not be the best orchestra in the country but it certainly is the best-looking."

One of the featured promotional offers has been a money-back guarantee to any ticket holder who doesn't like any symphony program. After three years the offer still has no takers.

It's difficult to get modest Mr. Romney to talk about himself. He declines credit for building the orchestra, and shifts attention to some group or person without whom he could never have succeeded. He will tell you that his greatest compensation has been watching youngsters respond to the magical qualities of Mr. Abravanel's music. And that brings up a final example. It took place in Salt Lake City's Bryant Junior High School.



David S. Romney

Looking over the potential audience as it moved toward the auditorium, Mr. Romney spotted three "unusually active" boys pushing and making more noise than the brass section of a military band.

"Ah," thought trouble-shooter Romney, "I'll sit behind those three and make sure they don't disturb the orchestra." He did. The pupils filed in, took their seats, and the three unruly lads continued their rough-housing.

Then Mr. Abravanel raised his baton; the concert began. "And you know those three boys didn't stir once after that," recalls the still amazed manager. "Yes, music has strange powers—and I love it." A A A

Salt Lake City school children rush for free tickets to the Utah Symphony Orchestra's youth concert.





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"Jesous Ahatonhia"

LESLIE BELL

If YOU travel up the west coast of Georgian Bay, you will soon come to the town of Midland, Ontario. It is a busy spot at any time of the year but particularly so in the summer, when American tourists flock there to visit the nearby shrine of the Jesuit martyrs. It was only last summer, after years of searching, that excavators uncovered the graves of two of these martyrs—Father Brebeuf and Father Lalement.

The name of Jean de Brebeuf is a shining light in the annals of Canadian history. Not only was he one of that country's greatest heroes, but he gave to Ontario her most beautiful melody and her only Christmas carol.

It was in 1633 that Brebeuf arrived at Quebec along with the French explorer Champlain. A giant of a man with the eyes of a saint, Brebeuf had only one goal in mind—the conversion of the Indians to his faith. Nothing else mattered to him, and throughout his grim years in Canada, he showed a complete indifference to the suffering and hardships that went with his difficult task.

Brebeuf was a practical man of action. He realized that to win over the savages he must go inland to what the Jesuits called "the stronghold of Satan." This was the country stretching from Ontario's Georgian Bay to Lake Simcoe, and here dwelt the Indian tribes known as the Hurons.

The journey from Quebec to Huronia took Brebeuf and his companion priests up the Ottawa and across Lake Nipissing to Georgian Bay. It was a long, arduous, dangerous trip, but its hardships were nothing compared to those of living with the Hurons. The Huron home was a one-room building into which sometimes crowded as many as twenty families. The fire burning in the middle of the dirt floor to keep out the winter cold filled the lodge with smoke and nearly strangled the priests. Fleas, filth, and disease were ever present, and the food (dog meat or corn mixed with dried fish) filled the visitors with loathing. The lodge was in a continual state of uproar. Noisy, profane Indians, unruly children, and ferocious dogs created a bedlam which was added to by the screaming of the medicine man as he danced about trying to drive the devils from the soul of some dying Huron.

Language Difficult

In such an environment Brebeuf and his companions sought to master the Indian language, without a knowledge of which they could never hope to convert the savages. The Huron tongue was extremely difficult and bore no resemblance whatever to any form of European speech. Brebeuf had to rely on the help of the Indians, who frequently amused themselves by tricking him into using words incorrectly and saying wrong things. But Brebeuf's incredible patience won out and he

eventually became proficient enough to address the council meetings of the chiefs with commanding eloquence.

Having mastered the Huron language, Brebeuf proceeded with his plan of bringing the truths of his faith to the savages. He knew that the Hurons possessed imaginative minds and would be impressed by the stories of the Bible, provided that they could understand them. And so as Christmas time drew near, he began to put together, in the Huron tongue, verses of a carol which told the story of Jesus' birth. He called his carol "Jesous Ahatonhia," which in Huron meant "Jesus Is Born."

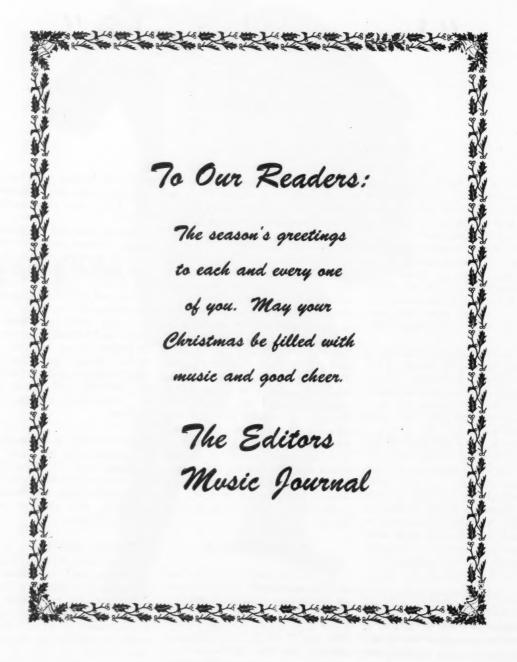
Within a lodge of broken bark the tender Babe was found.

A ragged robe of rabbit skin enwrapped His beauty round.

The chiefs from far before Him knelt with gifts of fox and beaver pelt.

To these words had to be added a melody. Just where Brebeuf found the lovely tune to which "Jesous Ahatonhia" is sung is a matter of conjecture. It bears some resemblance to an old French song "Une Jeune Pucelle" ("A Young Maiden"), and it is possible that Brebeuf may have utilized this tune, since it was a common practice of the Jesuits to translate into Indian the hymns of their church and the songs they had learned back in Old France. Brebeuf did use "Une Jeune Pucelle," he did so with his Indians in (Continued on page 33)

Dr. Bell is a well known Canadian conductor and arranger and director of the famous Bell Singers.



King of the Chalzozerah

A N employee of a Los Angeles ice-cream plant has no competition for the title of "King of the Chalzozerah." Michael De Alba of Redlands, California, is the nation's foremost maker of primitive instruments based partly on Biblical inspiration—and a leading performer of stone-age bebop.

De Alba, a man dedicated to music as a hobby, has dug back as far as 3870 B. C. for descriptions of some of the thirty-eight strange instruments he has fashioned—and which he plays for educational and entertainment purposes in churches and at clubs.

The sixty-three-year-old Californian developed a stiff upper lip as a U. S. Navy band trumpeter in World War I. Some years ago he found a pretty conch shell on a beach, tooted on it, and produced a weird wheeeeeah!

That "note" sounded the beginning of a new hobby. The instruments he has made since then are faithful to descriptions of those used by Biblical characters, for their main feature is that they have no valves, keys, reeds, slides, or strings for purposes of tone control.

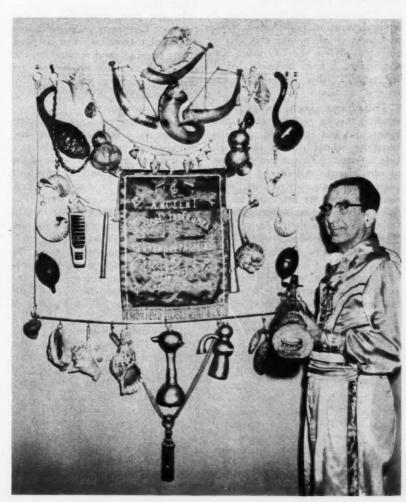
The chalzozerah trumpet (or kinnor trumpet), for example, is a Hebrew instrument with which, De Alba says, David subdued the "evil spirit" of King Saul. It was usually made of an ox-horn, but was sometimes fashioned from silver or brass in the shape of a curved horn, or as a straight horn about two feet long.

De Alba, who says, "I have always loved music," also plays various contemporary instruments, but once he became fascinated with music's background, he began digging like an archaeologist into melody's dim past.

His principal goal was to create, and play, ancient musical wind instruments made from seashells, animal horns, gourds, wood, metal, coconut shells, and similar materials.

But he became momentarily discouraged when his research in libraries and museums showed that Biblical instruments had no special devices to control tones—it was all

(Continued on page 23)



CHRISTMAS CRISIS

FRANK STROCKBINE, JR.

O begin with, this Christmas project was something different for us. Our school, the Elwyn (Pennsylvania) Training School, is a "special school" in several ways. It is a residential school for mentally retarded children, and while it is a privately directed institution, we have many enrollees placed there by the state on a tuition basis. Wards of the state are permitted only a limited vacation period each year, and most children take this in the summer. When the Christmas season arrives, it must be celebrated at the school rather than by an extended vacation.

There have been many heartrending stories written about the lone child left in a cold, deserted boarding school during the Yuletide holidays. This is not the case at our school. All of the school's population (numbering well over one thousand) are on hand, as are a majority of the employees who are responsible for their daily care. There are no academic classes during the week between Christmas and New Year's, but once the festivities of Christmas Eve and Christmas Day are over, there are athletic events and special movies to entertain the children. But, primarily, there is the Big Production to engage the talents of many of the pupils and to fascinate, amuse, and delight the rest, who will attend as many performances as they possibly can.

Living theatre has long been an essential part of the child-world of Christmas. Perhaps this originated with the pantomimes staged annually in London at this season. Perhaps it has a much more ancient origin. My own childhood memories of Christmas include Punch and

This touching and unusual account of a holiday concert in a school for the mentally retarded has been selected by MUSIC JOURNAL's editors as the prize-winning Christmas story. Mr. Strockbine is director of instrumental music at the Elwyn Training School. (See Page 3 for honorable mention of other accounts of Christmas music sent in by readers.)

Judy shows, pageants at large city department stores, operettas, and even a trip to see one of the Big Productions at the very school where I now teach.

In the past, these Big Productions, or Christmas plays, were usually secular operettas. But last year, partly because good secular musical plays for amateur production are becoming harder to find, we decided to do something directly related to the Christmas story.

Our decision was not a completely popular one. Both the faculty and the children realized that the religious theme would take some of the fun-the dancing and the clowning -from the Big Production. Then, too, it would mean much work. The Japanese kimonos and Cossack boots in the costume closet would not outfit angels or shepherds. The scenery loft contained no palm trees for the Wise Men's desert oasis, the property room no scrolls from which the ancient prophets could read, the make-up box no beards for men of Biblical times.

This last problem was easily solved. The older boys must raise their own beards — which they promptly began to do with great pride. But the most serious problem of all remained: music must be found which would make the pageant of sufficient length and significance for the many visitors and friends who would share the production with our children, yet would not be too difficult.

Through the wealth of Christmas

music we searched. Many compositions which would fit well into a church service, with its accompanying liturgy and sermon, or into a school program that was partly religious and partly secular, were discarded as being too short for our needs. Finally, a selection was made—"The Story of Christmas" by H. Alexander Matthews.

In preparing "The Story of Christmas" we made only two concessions to the difficulty of the score. The soprano solos were sung by a former teacher at the school, who is a professional soloist, and a part of the alto solo line was performed by the entire alto section in unison. The tenor and bass solos were sung by boys from the chorus.

Miss Hilda Graeve, our choral director, began sectional rehearsals—two half-hour periods a week for each voice part—in the middle of October, but "The Story of Christmas" was not the only music that had to be learned. Anthems for a Thanksgiving and a Christmas Day religious service, as well as a secular Christmas program for a Rotary Club luncheon, were taught concurrently with the cantata.

Meanwhile, saws, needles, paint brushes, and dye pots were converting cloth, canvas, and plywood into the trimmings for the living pictures which would illustrate the music. Each Christmas season our rather plain Assembly Hall is transformed with pine boughs, holly, and electric candles into a glowing Yuletide palace. At one end of the Hall, near the organ console, stands a gigantic Christmas tree, declared each year, by all who see it, to be the finest indoor tree for miles around. On the nearby platform is the Christmas village, complete with electric trains.

The first performance, given early on Christmas Eve, was, for both singers and listeners, far more than just a performance. It was a religious experience, inspiring a deep and true understanding of the meaning of Christmas. Later, this message was spread to all parts of the school grounds by carolers who were not members of the chorus (they had to save their voices for the hard week of singing still ahead of them) but children imbued with the spirit of the cantata.

Of course such a high emotional level cannot always be sustained. Some subsequent performances suffered by comparison with the first one. Many performances of the Christmas production must always be given, first of all because we have no auditorium large enough to accommodate all of the children of the school at one time. Then there are performances for the board of directors, for the parents, and, after New Year's, for the teachers who were on Christmas vacation and for the many friends of the school who were too busy during Christmas week to attend.

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Because of this policy, we faced a serious crisis shortly after New Year's. Miss Graeve, who had taught every voice part and then had blended them all into an inspiring experience, was rushed to the hospital with appendicitis. In a little more than twenty-four hours we would have to find some way to lead the children through the remaining two scheduled performances.

As organist, I offered various suggestions to Miss MacIntyre, our principal. I knew several conductors who, I felt, could substitute. But my suggestions were rejected.

"No," said Miss MacIntyre. "You know that our children do not react too well to change. A stranger would only frighten and inhibit them, rather than inspire their confidence. I'm willing to gamble on something else. I feel that they now know their vocal patterns so well that, with the cueing and conduct-

ing you and I can provide, they can sing the cantata."

I wondered if it was possible. Would a choir of normal adults, accustomed to careful conducting, risk such a thing? As I entered the Hall for rehearsal the children themselves expressed their scepticism to me and said, "Better call it off."

Miss MacIntyre spoke calmly and reassuringly to the chorus. She reminded them that many of them were already asking if they could do anything for Miss Graeve, and that the thing they all could do was to sing, just as if she were there.

Most of it went well. But there were passages where the singers were hesitant and uncertain. Every time they failed on a certain section, they became more frightened of that part. Finally, after two rehearsals, separated by the lunch hour, most of the cantata could be sung without a conductor. There was no use in rehearsing further. Now we could only trust to that miraculous factor of extra ability which, after thorough drilling, the incentive of performance seems to give to our children.

Some of the children themselves were not well. I spent part of the afternoon training a new bass soloist. His predecessor, like Miss Graeve, was hospitalized. When the chorus assembled after dinner they were no longer nervously talkative; instead, they were pale and quiet.

Miss MacIntyre made a short announcement to the audience. She hoped that they would bear with us. Then, having received a signal from the other end of the Hall, I began the majestic opening chords.

Almost immediately I knew that "The Story of Christmas" had passed its crisis successfully. The first entrance of the chorus was strong and solid. Then came an a cappella passage, soft and subdued, but not timid. There was a quality about the beginning of this performance which predicted a successful completion. Miss MacIntyre had been right. The many hours of thorough preparation now "paid off." Without a conductor, our chorus sang a musical and emotional performance equal to any they had done so far.

One more problem faced us. One more performance was scheduled.

This time, instead of rehearsing feverishly as on the previous day, we did not even meet with the chorus until the evening. This time they seemed more relaxed, more interested in other things than in the job at hand. Did this mean they would give a careless performance?

But once again it was all there the vigorous attack, the subdued sensitivity, the on-your-toes alertness which most of the world would not expect from those that it has classified as mentally retarded,

Some people called it a miracle. And perhaps it was, for Christmas is certainly the time for the miraculous. But it was a miracle built on long, patient hours of thorough training and practice, the foundation on which most musical miracles must be built. A A A



A scene from the Elwyn School's Christmas production.



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EXCELSIOR

Music Is Everybody's Business

CHARLES D. PERLEE

As a music editor I am not so much interested in writing criticism as I am in encouraging wide interest in music and helping talented young people in their careers. I am primarily interested in getting larger groups of people to attend concerts and opera and ballet, because one and perhaps even two generations in this country have not enough background to enjoy music, either because of lack of education or for economic reasons. And now with television, which has only about 1 per cent of its time devoted to good music, these generations are likely to end up as dreary and unimaginative ones.

Music is everybody's business because, primarily, a child who studies music seriously is one who has never been in serious trouble with the police or at school. Music students are not juvenile delinquents, because music is such a challenge to

all of the young energies.

Every child can participate in some form of music and with the proper home and school training, all can become good listeners. Fine home and school attitudes are vital -and music must not be crammed down a child's throat. He must be exposed with varying degrees of subtlety. Parents shouldn't make the mistake of thinking that a threeyear-old child is ready to listen to Bach's B Minor Mass merely because that child has picked out a little tune on the piano. This mistake is made all too often by parents who push, and the results are unhappy. Music appreciation is often a long-drawn-out process in which patience is necessary.

This speech by Mr. Perlee, music editor of the Pasadena Star-News, was given at the recent convention of the Music Teachers' Association of California and is reprinted with permission.

Another common mistake is forcing children to study a certain instrument when they haven't sufficient ability for that particular instrument. Let a child take his time, in case he doesn't show ready aptitude. Perhaps another instrument will suit him better, or perhaps he will find that he sings well but can't manage a violin. My oldest boy took to the piano immediately and it was hard to tear him away from it. My youngest boy, then seven, was so self-conscious of his piano studies because of his older brother's brilliance that we finally had to allow him to drop piano. Then he went into guitar, but the teachers couldn't teach him the Spanish gypsy style that he wanted to learn. So that was over. Then he joined the school glee club, found he had a true voice-that meant we had to buy an autoharp so he could accompany himself. Next, almost came an accordion because of a neighbor boy's persuasion. But we put our foot down on that as well as a television set-we couldn't afford either.

Drummer in the Family

We finally suggested clarinet, as he was going into junior high next fall. But that was out because of teeth straightening. Visiting the junior high in June, he met the band-leader, who said: "Do you want to play drums next year?" (This rarely happens, because the drum positions are usually filled up way in advance.) Immediately, Christopher accepted, and because of his avid interest he has gone from snare drum, through bass drums and percussion, to tympani. He goes to symphony concerts and sits as close to the percussion as possible. It's

all a matter of not over-forcing children in music.

Now it is absolutely essential that no child be persuaded into music through promise of a career. I know of teachers and parents who have set young children's goals at Carnegie Hall or the Metropolitan Opera long before the potentiality of the child is apparent. Because the vast majority of these children can never possibly arrive at Carnegie Hall or the "Met," it is not wise to talk much about careers when a child is young. Promises of careers that cannot be, many times end in frustration.

Children should be taught to play an instrument, first of all, for their own enjoyment; secondly, for social achievement and diversion; and thirdly, for the possibility of a career in music. And, unless the child is unusually gifted, he should also be preparing for another career in addition to music. Even for the gifted musician there are not enough jobs to go around in the United States. There are, for instance, only 400 solo concert artists making a good living. These 400 are in addition to the members of symphony orchestras, dance orchestras, movie, radio, and TV orchestras, bands, chamber music ensembles, and members of opera companies.

This situation will change only when more municipalities take up financial sponsorship of music. If the voters of those cities think that's socialistic, then it's up to business and industry to finance performances. Music is everybody's business! Performances of all kinds help everybody in every walk of life, in all kinds of businesses. But the main thing is, of course, the spiritual values to be derived.

(Continued on page 35)



DECEMBER 25th

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Music In the Church Today

An Interview with

JOSEPH W. CLOKEY
by AUBREY B. HAINES

WORSHIP is honor paid to God. Worship has two directions; from man to God and from God to man. A hymn of praise, a prayer, and the recital of the Creed are man-to-God. The reading of the Scriptures, the benediction, and the absolution are God-to-man. It should at once be understood that music is in no way essential to worship. Indeed, the act of corporate worship is complete in itself, without the intrusion of even a note of music. Unless music has something to contribute to worship as such, it is useless and may become actually harmful. It is better to have no music at all than the wrong kind or badly performed music. Music is permissible in corporate worship for two purposes: it may be an act of worship or it may serve as an aid to the act of woship. Any other use of music in the church that I can conceive of is an abuse.

One of the important points to consider when deciding what type of music to use in the worship service is the association of musical ideas. The music of the church cannot be considered static. Associations

change and so does musical taste. What is good in one generation may be bad in another. Secular numbers are at times forgotten only to reappear later as proper church melodies. The "Passion Chorale," for example, was once a love song. "Orientis Partibus" was a semi-frivolous Christmas song about the animals at the Manger, the refrain being, "Hail, Sir Ass!" And Palestrina's "Mass Without a Name" did not dare to have a title, because it was founded on a now-forgotten secular song. In these cases, however, the secular origins have long since been lost sight of, and the compositions can now be considered as church music.

Popular Anthem

Bach's "Jesu, Joy of Man's Desiring" is popular as an anthem and rightfully so. It is also growing in popularity as a concert number—so much so, in fact, that there is danger of its becoming secularized to the point that it will no longer be suitable for church use. I dread to think what may happen if some dance band should decide to swing it!

Another important point to consider is musical interpretation in the church service. To interpret is to make clear the meaning. No interpretation will be effective if the music is of poor quality or unsuitable for worship. Nor will any interpretation be effective if the music is too difficult. Even the greatest artist has his limitations. Part of his greatness is knowing what the limitations are and never going beyond



Dr. Clokey

them. Many choirs attempt music that is too difficult. The results are worse than ineffectual; they are revolting.

The interpretation cannot be effective until the music is thoroughly learned. Skilled professionals know this. A good many amateurs, unfortunately, do not. If the music should exceed the vocal range of the singers, the interpretation will be ineffective. If the music is too high, it should be transposed to a lower key. If it is too low, raise the pitch. If it is both too high and two low, do not use it. Wishful thinking will not extend vocal range. Fit the music to the voice—not the voice to the music.

What, then, should the performer strive for? First of all for precision. This is a musical virtue that anyone can acquire if he wishes. The organist must rehearse his music until every note is played correctly. Nothing less will suffice. And the choir should sing as one voice. Any group of singers can achieve precision; no group has it automatically. It can be acquired only by careful rehearsal. Few choirs pay sufficient attention to enunciation. There is a school of thought which holds that atmosphere is the principal thing and that the words are not so important. I disagree. Words themselves have worship value. Why then should they be set aside? Words and music welded together have double value.

I do not like the "watch-me" type of conducting. Of course the singers should watch the conductor, but they should know ahead of time

Joseph W. Clokey's musical compositions embrace a wide range of forms in nearly every medium. Among his best works are his sacred cantatas, hymns, and anthems. Familiar to many churchgoers are his preludes for organ, "The Bell Prelude" and "The Cathedral Prelude," as well as his compositions for choirs. In this interview Dr. Clokey describes what he calls "worship music" and tells how to employ it. what he is going to do. Waving the arms, swaying, grimacing—this is a veritable prima-donna type of conducting that is entirely out of place in church. Proper choir conducting will be all but unseen by the congregation. If the composition has been rehearsed adequately, the singers will know what should be done in point of dynamics and tempo. The slightest motion of the director's hand will therefore be sufficient.

Music at church weddings should not go without mention. Organists regale one another with tales of outrageous selections they have been requested to perform at weddings. On the surface these requests are amusing, but in reality they are a lamentable display of ignorance. Before we can expect much improvement, an enormous amount of education will be necessary. Churches will have to adopt definite rules which state what may and may not be done at weddings. The clergy and musicians will have to be given authority to carry out the rules, and they will have to be tactful but firm in enforcing them. As to wedding music, I only hope that some day someone will write a suite that will be both beautiful and fitting for the marriage ceremony.

Many churches are rather small and must operate on limited budgets, but it does not follow that the music must be inferior. Indeed, many things are possible in a chapel that would be ineffective in a cathedral. When a small choir imitates the musical program of a large city church, the result is a cheap concert. A small church is bound to have limitations. The chancel is certain to be small and the sanctuary restricted. The organ, too, will be small; it may be only a reed organ. Unless the parish is wealthy—and few are-there can be no paid singers. The choir has to be composed of volunteers, with the attendant uncertainties. The organist, too, may be a volunteer one. Oftentimes there can be no choir at all, and sometimes there is no organist.

The first step in planning music for a small church is to accept once and for all the fact that you cannot have the things you saw at the spring choir festival. A small choir—even a volunteer one—can attain a precision that is difficult with a

large chorus. The services can have an intimacy impossible in a cathedral. The solution of the problem, then, is to find the kind of music that is within your limitations and to use that kind exclusively.

To the church organist I would say: find out what the range of your congregation is and, when playing hymns, stay within it. Find out, too, how your organ sounds from the pews. Have someone else play it for you while you sit back and listen. Use this method to find the best registration for accompaniments. Keep a notebook in which you can transpose hymns into suitable keys. Changing keys at sight is intricate, even if you transpose well. I have, on a few occasions, reached the middle of a hymn and then discovered that I had forgotten the key in which I was playing. A notebook would have helped me to avoid those disconcerting predicaments. Leave room enough on each page for several transpositions.

Accompaniments

As to the accompanimental voices of the organ, their chief virtues are transparency, support, and reticence. Many of the voices which one finds in present-day organs are unsuitable for accompanimental use. Hence the organist's problem is often one of selection. He must avoid use of stops which are not transparent or of which the tone may be described as thick, muddy, heavy, ponderous, loud. Likewise, sixteen-foot manual stops or couplers destroy transparency. Most of the favorite solo stops of the organ are lacking in reticence. Examples are the Vox Humana, Harp, Chimes, Orchestral Oboe, and Tremulant. These are star performers and should be employed only for solo playing.

Many times I have been called upon to accompany choral performances with little opportunity to acquaint myself with the organ. In these instances I have set the manuals with a forte combination on the Great, mezzo forte on the Swell, and piano on the Choir and have used these combinations exclusively. Were they monotonous? Perhaps, if you are thinking in terms of an organ solo, but not from the accompanimental standpoint.

For large choruses singing forte

and for congregational singing, you can build your accompaniment by adding four-foot tone and higher pitches instead of by increasing the eight-foot tone. Remember that the voices furnish the bulk of the eightfoot tone. A good fortissimo needs an astonishingly large amount of four-foot tone. Consequently, a regular organ fortissimo will have too much eight-foot tone in it. The Great Diapason can often be omitted. Heavy flutes, such as the Gross Flute, Tibia, and Doppel Floete, had best be omitted, too. If the organ should be deficient in four-foot stops and Mixtures, the four-foot couplers may be used.

Another point to consider is the selection of music for the church. If you go to a music store and ask to be shown what they have in church music, a clerk will hand you a series of folders containing hundreds or thousands of sample copies. Here is where you need a definite plan. Reject at once all pieces that do not conform to the rules of your church. Then discard anything that has text that is unsuitable, unliterary, or repetitional. Next, discard on the score of difficulty and all selections that are obviously trite or uninspired. You may end up with a very small amount of music, but surely that will be the cream of the lot.

Every church should have a definite plan for teaching its people about its music. No church is so good that it cannot be improved; none is so bad that it is hopeless. The proper place to begin with the educational campaign is in the church school. It is of the utmost importance that the youth be started on the right path to worship and to worship music. The children must first be taught to understand and to respect the forms and the traditions of the church. They must also be taught correct habits and technics of worship. It is only when they have this foundation that they will be able to comprehend the music that goes with it. The church school is the place where the noblest hymns should be taught. Otherwise, how can an appreciation of their greatness be developed? But above all, do not become discouraged and give up because the results you are working for are not apparent. It may be your grandchildren who will profit from your efforts. A A A

THE custom of singing carols seems to have become general in England by the fifteenth century; so much so that by 1521, one Wynkyn de Worde, printer, felt encouraged to imprint his now famous collection, Christmasse Carolles, believed to be the earliest printed collection of carols in England. The well-known "Boar's Head Carol" was among these. Interestingly enough, this collection contains not a single note of music. The earliest English Christmas carols printed with music are to be found in another book by de Worde, Bassus, issued in 1530. This contains the bass part and the words of twenty songs: eleven for three voices, the remaining nine for four voices. The melody, however, does not appear.

The most important printed collection of sixteenth century English carols that has escaped destruction is a little volume in the Henry M. Huntington Library and Art Gallery of San Marino, California. It is entitled Christmas carolles newely imprynted . . . by Rychard Kele. It is usually referred to as Kele's Christmas Carols. This is the earliest printed collection of English Christmas carols that has come down to us in its entirety, that is to say, as a complete volume. Kele's "volume" was essentially popular in its character; it contains eight leaves, a not unusual number of pages for a collection of popular songs at this

It might be pointed out that for the carol writers of the sixteenth century, the Christmas season lasted the canonical forty days, from Christmas Day to February 2— Candlemas Day, feast of the Purification of the Virgin.

A T Christmas it was the custom for the town musicians to visit the homes of the city's notables, playing and singing Christmas music. During the seventeenth and eighteenth centuries many members of the Bach family were to be found among the town musicians of Thuringia. England, too, had its town musicians. There they were known as waits; in France they were called

Mr. Taylor, a frequent contributor to Music Journal, is a well known musician and writer who lives in New York.

Christmas Customs

LAURENCE TAYLOR

ménéstriers. Although their services were paid for by the city and their duties were often civic as well as musical, it is particularly their connection with Christmas which has been remembered in literature and history.

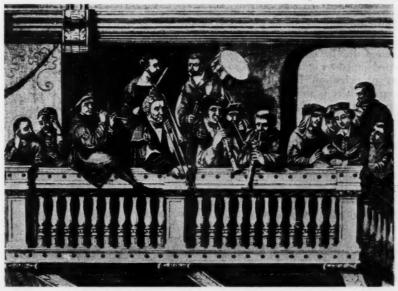
The institution of the town musicians seems to have existed fairly generally in Europe from the thirteenth century until well into the eighteenth. Denmark still has town bands, and many Danes observe the ancient tradition of their country known as "blowing in the Yule." In this ceremony, the town band ushers in Christmas morning by ascending to the highest church tower in the vicinity, where it plays a hymn to each point of the compass.

THE story of Christmas in music and legend reads like a United Nations roll call. Preserved to us today are original Christmas carols

composed in almost every tongue-Latin, French, German, Spanish, Dutch, Swedish, English, Huron Indian, and many others. The term "carol" derives from the Italian carola, a ring-dance, traced in turn to carolare, "to sing." Old French offers the word querole (carole), also meaning a ring-dance; the Bretons knew of the keroll, a dance; the Welsh caroli meant "to reel or dance." There can be no doubt that originally the carol was a song intermingled with dancing, and it was used in that sense in Le Roman de la Rose, and by Chaucer and other writers of centuries ago. Not until considerably later was the "dance" connotation in the word "carol" completely forgotten.

In France, the term noel rather than carole was used to designate songs of Christmastime. And Germany had its Weihnachtslied, Holland its Kerstlied, Poland its Kolendy, Burgundy its Noé.

THE TOWN MUSICIANS OF NUREMBERG (From a mural by Albrecht Durer, ca. 1500)



READY-MADE ACCOMPANIST

MUSIC teachers have spent much time and effort in solving the problems posed by pupils of varying ages and talent who are determined (or stimulated) to master the piano or some other instrument. They seldom pay much attention to the possibilities of children and adults of no decided musical gifts or compulsions, who would nevertheless enjoy expressing themselves modestly, without any ambition to show off a laboriously acquired technical proficiency.

The number of such potential performers is obviously far greater than that of the legitimate prospects for music lessons of the recognized type. It includes also the boys and girls who are still too young to study music seriously (unless they happen to be prodigies) and perhaps those who have passed the age of probable artistic achievement or have long ago given up the apparently hopeless task of becoming even passable amateurs at musical performance of any kind.

For this vast army of human beings who have been all too readily condemned to outer darkness so far as participation in music is concerned there is new hope in an instrument that requires absolutely no skill or talent, a "musical self-starter" if ever there was one. This is the so-called Autoharp.

The Autoharp looks like a zither, but presents none of the difficulties of that often underrated instrument. Its legitimate purpose is entirely that of producing harmony, which is done by the simple process of stroking its 37 strings, similar to those of a piano, with a felt or tortoise shell pick, while one finger of the other hand holds down a single

key controlling an entire chord. There are 12 of these chords available to the beginner, each clearly marked by its correct letter on the indented black and white disc on which the finger is placed. A key can be depressed by any finger of either hand, while the plectrum can stroke the strings on either side of the short keyboard.

The real and unique value of the Autoharp is as an accompanying instrument, preferably with one or more voices or possibly other instruments to provide the melody. There are many familiar tunes that practically anyone can sing after a fashion. (Accuracy of pitch and beauty of tone are of little or no importance when the performer himself is the only one to be satisfied. So long as he or she likes it, nothing else matters.)

Single Chord

A number of well-known songs can be accompanied with even a single chord; many need only two (tonic and dominant); and a majority get along very well with the three conventional chords of the tonic, dominant, and subdominant. These can be played in three common keys, C, G, and F-all well suited to the average untrained voice -and the keys controlling them are conveniently placed on the Autoharp, actually affording an easy introduction to the basic principles of the study of harmony in general. With several minor and seventh chords added, there is enough variety for "The Star-Spangled Banner"

The tone created by the sweep of

the plectrum over the strings is mellow and beautiful, like that of an Aeolian harp. The volume is easily varied, depending partly on the comparative stiffness of the plectrum. (A good effect can be secured by occasionally strumming with the fingernails or the fingers themselves.) For further variety the player may restrict himself to the lower, upper, or middle part of the strings, thus giving each chord a slightly different character. With a little practice, one can create arpeggio effects or break up a chord into bass and treble, as on the piano.

Not only can most children and adults play immediately on the Autoharp to their own satisfaction, but in many cases this easy achievement of musical self-expression results in the ambition eventually to try an instrument that offers more of a challenge, perhaps the guitar or ukulele or accordion and in time the harp or the piano itself. It is therefore logical that music teachers of all kinds should consider the possibility of using the Autoharp as a preliminary to more serious music study, perhaps developing pupils for the future and meanwhile increasing the general enthusiasm for music in their communities.

The Autoharp has a special and important place in music therapy and has already amply proved its value in this direction. It has been used successfully in kindergartens and is equally useful as a hobby for the aged and retired. Its most recent application has been made by the Louis Braille Music Institute for blind music lovers of no particular talent, who welcome this easy way of attaining the much desired participation that has always been possible for their gifted fellows.

CHALZOZERAH

(Continued from page 13)

a matter of a stiff upper lip.

He did find, in Genesis 4:21, that Jubal, a Canaanite descended from Adam and Eve's son Cain, was the father of the harp, organ, pipe, and other wind and stringed instruments.

For his first instrument De Alba used a gourd. He made tone-holes in it and fitted it with a trumpet mouthpiece. Then the ice-cream maker began to master its sounds and to play sacred music on it as accompaniment for stories told in churches. It went over with a bang, for the weird sounds lent authenticity and mood to the religious tales.

Next came a conch shell, which he also converted into a type of trumpet. "With it, I am able to play modern music in perfect accord and harmony with other instruments," he said.

Instrument Maker

De Alba, who has given away eight of the thirty-eight instruments he has fashioned, has created the following items:

The Egyptian wooden trumpet. This grew out of a picture De Alba saw in the yellowed pages of a book on ancient instruments. The picture was copied from a slab on an Egyption pyramid.

The shofar trumpet. This is a ram's horn, steamed until soft, and then flattened and sharply bent. It has no trumpet mouthpiece. The shofar was used more than three thousand years ago to call men to war, and is now used in synagogue services to call men to do battle against spiritual evil and wrongdoing.

The kern trumpet. This is made from a cow's or other animal's horn.

Red helmet trumpet. This is made from a cowry-shaped brown shell, with a broad spire. These shells are often used in the making of cameos, beads, cuff buttons, and shirt studs.

Tritone trumpet. Also made from a seashell, the triton.

De Alba is extremely proud that he has been able to recover a lost art—the playing of instruments without tone controls.



SIGMUND SPAETH

THE witty, intelligent, and sometimes caustic George S. Kaufman was dropped from a television program last year when he expressed the hope that "Silent Night" would not be heard too often during the holiday season. Actually he was not in any way reflecting on that popular Christmas number, but merely voicing a slight protest against its over-exploitation by commercial interests.

With all due respect to such beautiful Yuletide music, one sometimes wishes that our singers and choral conductors would look up some of the less familiar material that is available for the annual expression of "Peace on earth, good will to men." The publishers and music stores know of plenty of



Dr. Spaeth

comparatively obscure but thoroughly worth-while songs, hymns, carols, and instrumental pieces (including some contemporary compositions) that would amply repay their discovery and rehearsal.

Detailed suggestions are hardly necessary here. The important point is that there is far more good Christmas music to be heard today than is usually included in the traditional repertoire.

As a Christmas present to my readers, this month's column consists entirely of answers to possible rather than actual questions. But the offer still stands of a free, autographed copy of my book, *Music for Everybody*, to anyone sending in a question worth printing here. There are also some copies still waiting for those who can satisfactorily answer last month's request for a practical definition of the words "classic" and "classical" in music.

The most popular song ever written by Irving Berlin is "White Christmas." Since its publication in 1942 it has sold more than 18 million records and close to 4 million copies of sheet music. It stands second only to "Silent Night" in the world's list of holiday favorites.

The German "O Tannenbaum," which supplied the tune for "Maryland, My Maryland," was known before 1824 as "Lauriger Horatius" and may be the oldest of all college songs, under the title "Mihi est Propositum," is credited to Walter de Mapes, a deacon at Oxford in the twelfth century. It can be sung also to the melody of "Gaudeamus Igitur."

"Away in a Manger," whose original words and music are ascribed to Martin Luther, is often sung to the tune of "Flow Gently, Sweet Afton," supposedly a Scottish folk song, but actually composed by a Philadelphian, J. E. Spilman, in 1838.

That lively song "Jingle Bells" was originally called "The One-Horse Open Sleigh." It was written by an American, J. S. Pierpont, and was first published in 1857. There is a British version, "Dashing Through the Snow," with a different chorus melody and of uncertain date.

Handel's "Joy to the World" starts with a downward major scale, elaborated by Tchaikovsky in the Finale of his Fourth Symphony. "Adeste Fideles" opens with a melodic pattern similar to that of Mozart's "Voi che sapete" and the "Soldier's Chorus" in Gounod's Faust (suggested also by Ethelbert Nevin's "Narcissus.")

Merry Christmas from the Tune Detective!



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Disc and Data



NORMAN SHAVIN

WHAT could be better than LP's as Christmas gifts? Some suggestions for the unusual in discs are given below.

The year 1956 marks the 200th anniversary of Mozart's birth. With it will come a rash of LPs honoring the composer who, to many minds, has known no peer in the long history of music. The rush of Mozart records is already on. Angel Records has released the "complete works for piano solo," eleven 12" discs—63 works performed by Walter Gieseking. The price, \$75. . . . Record care is becoming a fetish in hi-fi circles. But you will do your discs a good turn if you protect them with plastic or vinyl envelopes before slipping them into the rough insides of the cardboard covers. . . . Perhaps we'll soon see cardboard covers better protected at the seams, where constant handling means bad wear. . . . Here's an idea for your Christmas cards: The firm that sponsored the TV performance of Menotti's Amahl and the Night-Visitors has reproduced the cast in pictures on a series of Yuletide cards.

SYMPHONIC

SIBELIUS: Symphony No. 4 in A Minor and "Tapiola"; The Philharmonia Orchestra, Herbert von Karajan, conductor (Angel Records, 12", ANG-35082, \$5.95). This brooding, elegiac giant of a symphony renounces program theme and extended melody. Only a scherzo-like movement relieves the total effect. Much like an iceberg, its bulk is beneath the superficial listening surface. Written while Sibelius was suffering from a malignant throat condition, it puzzled hearers at its 1911 premiere. This splendid recording, featuring masterful control of string power, requires repeated hearings for the listener to plumb its awe-some depths. "Tapiola," a tonepoem, occupies the reverse side, matching its exciting eeriness to the symphony's reflectiveness.

SAINT-SAENS: Carnival of the Animals, L'Orchestre de Association de Concerts Colonne, George Sebastian conducting; and Franck: Les Djinns, Annie D'Arco, pianist (Urania Records, 12", URLP-7099, \$5.95). Saint-Saens' witty and sly zoo-parade comes off with polished vitality and good-humored affection, while the pianist displays uncommon imagination and striking tech-

nical skill in the Franck work which is based on a Victor Hugo poem. Apathy to Franck's music was characterized in the conductor Colonne's comment as he rehearsed "Les Djinns" in the 1880's. Given Franck's approval during the rehearsal, Colonne turned to his musicians and said, "It's all frightful music, gentlemen, but we'll go on anyway."

Berlioz: Symphonie Fantastique; Minneapolis Symphony Orchestra, Antal Dorati, conductor (Mercury Records, 12", MG-50034, \$5.95). Dorati, who seems to have a spiritual pipeline to the composer's fantastic nightmare, leads the orchestra as if possessed. The sound is remarkably realistic. The result is a disc that is a thrilling experience, and one which rides at the top of the Fantastique recordings. A fiery, compelling reading.

RAVEL: La Valse; FAURE: Pavane, Op. 50; and FRANCK: Psyche; Detroit Symphony Orchestra, Paul Paray, conductor (Mercury Records, 12", MG-50029, \$5.95). From the abstract to the programmatic rides Paray in works that embrace three generations of French music. La Valse fairly smothers one in its climaxes; the Pavane restores one to calmness with its leisurely pace,

and Franck's symphonic poem, *Psyche*, stirs the senses with its sensual themes. (The latter provides but three sections in this six-part work.) Multiple microphones, rather than the single one used, would have enriched the sonority of these excitingly-played pieces.

OPERA

Verdi: Rigoletto, highlights, with Ferruccio Tagliavini, tenor; Lina Pagliughi, soprano; and Giuseppe Taddei, baritone; Orchestra of Radiotelevisione Italiana, Angelo Questa conducting (Cetra Records, 12", A-50166, \$5.95). Nine selections from the three-record album of Capitol-via-Cetra (reviewed in October issue of Music Journal). Selected with care, this is an inexpensive way to obtain some first-rank Verdi in a fine recording.

VERDI: La Traviata, highlights, with Maria Callas, soprano; Francesco Albanese, tenor, and Ugo Savarese, baritone; Symphony Orchestra of Radio Italiana, Gabriele Santini conducting (Cetra Records, 12", A-50167, \$5.95). Nine selections, including preludes to Acts I and 3, also taken from the Capitolvia-Cetra three-record album. Brilliant singing, and an excellent buy to get the core of the opera beautifully recorded.

BALLET

DE FALLA: The Three-Cornered Hat, with Amparito Peris de Pruliere, soprano; L'Orchestre de L'Opera-Comique, Paris, Jean Martinon conducting (Urania Records, 12", URLP-7034, \$5.95). Something different, a vocal version that lends realism, but lacks a warm soprano. Well recorded.

Offenbach: Suites from Bluebeard and Helen of Troy, Ballet Theatre Orchestra, Joseph Levine conducting (Capitol Records, 12", P-8277, \$5.95). A first entry of the scintillating Bluebeard item, though the other has been partially recorded as the overture to La Belle Helene. Fantastic plots, but gay music to tingle the toes and excite the glands. Some of the most spirited melodies ever recorded, with a vigor that recreates a slightly dizzy age. Perfect for any time.

ANTHEIL: Capital of the World

and BANFIELD: The Combat, Ballet Theatre Orchestra, Joseph Levine conducting (Capitol Records, 12", P-8278, \$5.95). Kaleidoscopic color in Antheil's music, first performed to a ballet which appeared on TV's Omnibus show in December 1953. Strikingly original American ballet, set to a bull-fighter drama that pulses with staggering impact. The Combat, based on a Crusade theme, describes a wasteland battlefield as a backdrop for a struggle of lovers. A moving, picturesque work which, with Antheil's item, combined makes an unusual collector's item, stirringly recorded.

CONCERTOS

TCHAIKOVSKY: Piano Concerto No. 1 in B-flat Minor, Geza Anda, pianist, with Philharmonia Orchestra, Alceo Galliera conducting; and Delibes: Coppelia Waltz, Anda (Angel Records, 12", ANG-35083, \$5.95). The 33-year-old Hungarian pianist is an amazing virtuoso who combines skill with a youthful and fresh approach to an old warhorse. His Coppelia is tender but not overly sentimental—for which, thanks. Sound: first-rate.

Weber: Piano Concertos No. 1 in C Major, Op. 11, and No. 2 in E-flat Major, Op. 32, Friedrich Wehrer, pianist, with Pro Musica Symphony, Hans Swarowsky conducting (Vox Records, 12", PL-8140, \$5.95). Highly individual works, of 1810-12, linking Beethoven to Mendelssohn and others. Lighthearted, romantic, sometimes tumultuous and gallant expressions. Played with sensitivity on a record notable for its living presence.

STRAUSS (RICHARD): Horn Concerto in E-flat Major, Op. 11; Heinz Lohan, horn; with Symphony Orchestra of Radio Leipzig, Gerhard Wiesenhutter conducting (Urania Records, 12", URLP-7108, \$5.95). Lyrical and rhapsodic, a gem whose bold passages drew objection from Strauss' father, a hornist to whom the work was dedicated. A good bet to add something different to your collection. Reverse side of disc has Ewald Koch, clarinetist, in the Mozart Concerto in A Major, with the Chamber Orchestra of Radio Berlin, Herbert Haarth conducting. Mozart's last instrumental work is

(Continued on page 32)



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MUSICAL TREE CENTERPIECE

Gummed crepe paper — Christmas green, red. Gold crepe paper. Duplex crepe paper—white-white. Gold stars. Spoolwire. Gallon container or round box. Gold flitter. Sequins. Clear lacquer. Small silver balls. Lightweight cardboard. (See Page 36 for Figs. 1, 2, and 3.)

TREES: Cut one cardboard tree (Fig. 1) and cover with green gummed crepe and red for the base.

CLEF: Cut a strip of gold crepe paper ¾" wide, fold in half lengthwise, then twist between the fingers, stretching to form a cord. Paste five rows of the gold cord across bottom of tree, then fasten tiny silver balls on the staff for notes. Shape and paste the G-clef on the red base. Trim tree with gold stars and sequins. Paste two large stars back to back over top of tree.

BASE: Cut the round box down to a 3" height and cover tightly with white duplex crepe (Fig. 2).

Cut a 3" wide strip of red crepe, gather to form a ruffle and paste to underside of container. Attach the musical tree to the container and fill with small gifts. Brush edge of ruffle with lacquer and sprinkle with gold flitter. Paste stars around container.

MUSICAL NUTCUP FAVOR

Crepe paper—red, Christmas green, gold. #10 wire. Paste. Soufflé cups. Clear lacquer. Gold flitter. Cover soufflé cup with strip of red crepe paper. Cut a strip of green crepe paper 2" with the grain x 24" long, gather to form a flat circle and paste cup on top (Fig. 3). Wrap a 12" length of #10 wire with a narrow strip of gold crepe paper. Shape to form G-clef (Fig. 4) and paste to front of cup. Brush edge of ruffle with clear lacquer and sprinkle with gold flitter.

MUSICAL CANDLE HOLDER

Gummed crepe paper—Christmas green, red. Crepe paper—red and gold. Duplex crepe paper—whitewhite. Gold stars. Spoolwire. Sequins. Paste. Christmas balls. Cardboard. Low candle holder. Clear lacquer. Gold flitter. Gold ribbon

Cover candle holder with white duplex crepe paper. Cut a 2" wide ruffle of red crepe, gather and paste around bottom of holder. Cut a strip of white duplex crepe 3" with the grain x 15" long, fold over 1", gather along folded edge, and tie around collar of holder (the 1" edge on underside). Brush edges with lacquer and sprinkle with silver flitter. Make tree same as for the centerpiece, and paste to front of holder.

SNOWMAN DOORTRIM

White and American beauty crepe paper. Red and black construction paper. Gummed tape. Two paper plates 9" and 6". Gold flitter. Clear

lacquer. Dime store horn. Bead bluing.

Cut a piece of white crepe paper 12" x 12", stretch, crush, and paste over the back of a 9" paper plate. Cut a smaller piece of white crepe, stretch, crush, and paste over back of a 6" paper plate.

To crush paper, stretch piece of crepe fully, then place on table and pick up small sections between fingertips of both hands and crush tightly. Smooth out slightly, brush plate lightly with paste and press crepe in place.

Two inches from one edge of larger plate make a slit $3\frac{1}{2}$ " long. Insert edge of small plate (Fig. 1) and attach in back with gummed tape. Brush lightly with Christmas Blue* over all.

*How to make Christmas Blue: Pour one cup of bead-bluing into a small deep bowl, add 1/4 cup of cold water and beat with an egg beater to creamy consistency.

(Continued on page 36)

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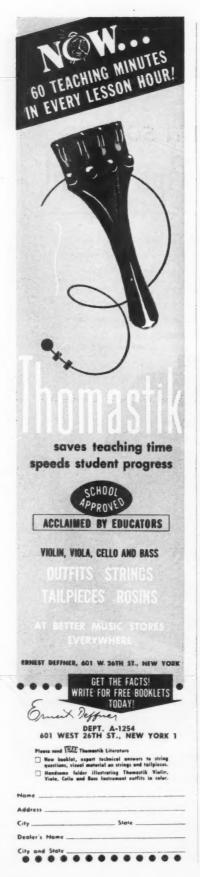
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C. SHARPLESS HICKMAN

Christmas in Southern California

CHRISTMAS is a time of choral conservatism in Southern California, to judge by a hasty spotcheck of the Yuletide music to be performed at some of the major churches.

Queried as to why the Christmas repertoire seems so limited, most directors point out that the occasion is by its very nature one in which the traditional is emphasized; that amateur choristers cannot be expected to assume the responsibility of preparing new or difficult pieces at a time when their home and entertaining tasks normally increase; and that seasonal children's choir activities force a heavier directorial burden upon those music ministers who are not blessed with professional assistants. In this area most of the major concert-type church music presentations come in the spring or in the fall.

Another factor circumscribing Christmas choral activities is the time spent by many churches in preparing Handel's *Messiah* for the annual simultaneous presentations sponsored by the Southern California Council of Protestant Churches and the Church Federation of Los Angeles.

This year's coordinated Messiah offering was given at four o'clock in the afternoon of December 5 by more than 1,000 individual choirs which combined their resources for 60 simultaneous presentations in the 10 Southern California counties and southern Nevada. An estimated 10,000 singers took part in the venture, heard by more than 100,000 persons. The vast details were again coordinated by Dr. Gordon Bachlund, the blind but inspired and indefatigable music director of the Church Federation.

The Messiah will also be heard frequently in individual performances during the Christmas season. There was no Federation performance in San Diego, for instance, to avoid conflict with a traditional Christmas Eve telecast presentation in that city, nor was it given in Pasadena, where the Pasadena Civic Symphony and Chorus have for years given two performances (each with different soloists) under the baton of Dr. Richard Lert. It is also scheduled by the Hollywood First Presbyterian Church (largest Protestant church in the world), where it will be led by Dr. Charles C. Hirt; by the First Congregational Church of Los Angeles, under Melvin Gallagher; and by the First Presbyterian Church of Pasadena, under Howard Swan. These three major Protestant churches are not joining the Federation's performance, since they feel it conflicts with their own traditional individual presentations.

Dr. Hirt will also lead Normand Lockwood's "Choral Fantasy" at one of his other Christmastide performances, while Gallagher's holiday musical services will include a Christmas Eve midnight carol service and a New Year's Eve "Bridge of Worship" program at which the feature will be Bach's Cantata No. 16-"Lord God, Thy praise We Sing." Dr. Swan's extensive programs will also include a youth choir performance of Joseph Clokey's "When the Christ Child Comes": the annual Candlelight Carol Dinner given by the combined choirs; Broome's "Finding of the King," a pageant of fourteenth and fifteenth century carols; a Christmas Eve midnight carol service and, on Christmas Day, a coastto-coast NBC broadcast on which soprano Dorothy Kirsten will be fea-

"When the Christ Child Comes" will be given another Pasadena performance when William Hartshorn conducts it as part of the regular December 19 morning service at Pasadena First Methodist Church.

Another Bach Cantata, No. 51—
"Jauchzet Gott"—is scheduled by
Dr. Raymond Moreman at Westwood Community Methodist Church
as part of his Christmas Eve candlelight service. Moreman will also
lead a Messiah area concert and has
invited the Rudy Saltzer Singers for
a special vespers carol program. This
church's extensive vespers series
provides some fine music in the
West Los Angeles area, with three
series of such free programs being
offered.

One of the most interesting Christmas events will be the presentation again this year of "The Vision of St. Stephen," a sacred opera by organist Clarence Mader, with an allegorical script by Kenn Carmichael. This was premiered last year at Immanuel Presbyterian Church of Los Angeles under the direction of Malcolm Groher. It is scored for orchestra, chorus, organ, and the usual four church soloists.

Other Presentations

Another dramatized presentation will be the visualizing of the Christmas tradition by the Plymouth Players of the Wilshire Methodist Church and the carol pageant to be led by Leslie Somerville.

The First Methodist Church of Santa Monica, where Fred Swan will lead the Bay area Messiah, will also use excerpts from the work at its regular December 19 service, as well as Martin Shaw's Fanfare for Christmas Day. At the First Methodist Church of Huntington Park, where Carlton Martin conducts another Church Federation area Messiahs, his wife will lead the youth choirs in unusual Catalonian, Andalusian, and Basque carols, with unusual bell and percussive accompaniments.

Detailed information on Roman Catholic Christmas services planned for the Los Angeles Archdiocese were not available at press time, but in past years some of these have been of extreme beauty and interest —particularly ones led by Roger Wagner. The masses held in the old missions naturally carry on the oldest established religious tradition of the area more closely than any other form of worship. To have attended High Mass at Santa Barbara or San Juan Capistrano, for example, is to have felt the fullest

flavor of Southern California's twocentury history of Spanish-Mexican influence. The secular Spanish-Mexican atmosphere is also charmingly offered at the annual "Las Posadas" staging in the Padua Hills Theatre near Claremont, where the Mexican dancers and players provide a unique form of entertainment.

The City of Los Angeles' Bureau of Music will again broadcast yule greetings to the nation in its tenth annual coast-to-coast NBC broadcast by the combined youth choruses during Christmas week. The Bureau's combined adult choruses will this year split their annual "Prelude to Christmas" carol concert into two parts. Features will be Britten's Ceremony of Carols and Vaughan-Williams' Fantasia on Christmas Carols. Carlton Martin will coordinate the events, at which individual choruses are heard under their own conductors. The Bureau's parent department, Municipal Arts, will also stage a three-week festival of "The Christmas Spirit" at its new Municipal Art Gallery, where national traditions in tree trimmings, table settings, gifts, dolls, and handcrafts will have the live accompaniment of folk song and dance. A score of national societies are cooperating in the event.

Colleges too will make their Christmas gift. At UCLA the highlight will be a revival of Handel's Israel in Egypt, Roger Wagner conducting, with an all student-faculty orchestra, chorus, and soloists. Wagner will also offer Bach's B minor Mass at UCLA on December 29, but this will be a professional presentation by his Roger Wagner Chorale.

At USC the Collegium Musicum—a class devoted to mediaeval and Renaissance music—will offer a program at which UCS's Dr. Frank Baxter, of television fame, will give traditional Christmas readings. Ancient. little-known carols will be sung and works for brass and strings by Gabrieli and Manfredini will be played. And at Occidental College, Olaf Frodsham will direct the annual "Feast of Lights," a traditional part-concert, part-tableau and pageant ceremony.

All in all it will be a sweetmeat Christmas, musically speaking, in the Southern California sector this season. **AAA**



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DISC AND DATA

(Continued from page 47)

blessed with sterling tone and precise work at the hands of Mr. Koch. Sound: Warm and close.

TCHAIKOVSKY: Violin Concerto in

D Major, and Mendelssohn: Violin Concerto in E Minor; Ivry Gitlis, violin, with Pro Musica Symphony of Vienna, Heinrach Hollreiser and Hans Swarowsky conducting (Vox Records, 12", PL-8840, \$5.95). The Israeli newcomer bears watching, for his performances of these two

demanding items is a pristine joy, no matter how often you've heard them. A brilliant recording that prompts one to ask: Is Gitlis related to Paganini?

BAND

MARCHES MILITAIRES FRANCAISES: Band of La Garde Republicaine of Paris, Francois-Julien Brun conducting (Angel Records, 12", ANG-35051, \$5.95). Now 106 years old, this band, a sort of cultural ambassador, has provided a unique documentary, 16 pieces of stately band music stemming from the Revolution of 1789 through 1945. Angel has performed a distinctive service in providing this disc of music that represents heroic traditions of ages past. The works are triumphant and noble, and reflect France's past glories in moving sound. Something special for the collector.

"Strike up the Band": Columbia Concert Band, Morton Gould, conducting (Columbia Records, 10", AL 41, \$2.89). First-chair players of ranking symphonic groups combine to perform "Our United States," "Marianna," "Wing-Ding," "Midnight in Paris," and "Italian (sic) in Algiers." From marches to overtures, a sprightly collection, but considerable wasted LP space left on each side of the disc. An attractive buy.

ORGAN AND VOICE

COUPERIN: Three Tenebrae Services for Holy Week; Naudine Sauterbeau, soprano; Janine Collard, contralto; Noelie Pierront, organ, and Laurence Boulay conducting; two violins and viola da gamba (The Haydn Society, 12", HSL-105, \$5.95). Moving renditions of solemn Easter Week music, sung with dramatic fervor. Awesome sadness and exultant passages glorify the meaning of Easter in vibrant sound.

Then came the merry maskers in, And carols roared with blithesome din:

If unmelodious was the song,
It was a hearty note and strong.

—Sir Walter Scott

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3. Her Triumph	.30	6. Who Tames The Lion?	.30

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CANADIAN CAROL

(Continued from page 11)

mind, for his version of the melody is much simpler and easier to learn. Nor does the original tune suffer from Brebeuf's editing. Indeed, of the two melodies, his is by far the more beautiful. History does not tell us that Brebeuf was a trained musician, but it would seem that he at least possessed a remarkably well developed natural musical sense.

The Jesuits were delighted to discover that the Hurons loved this carol which had been written for them. What particularly amazed them was the change that came over the Indians when they sang religious music. In the tribal ceremonies and war dances the voice of the Huron was coarse and savage, but when he came to service it was, as one of the priests said, "as though a breath of Christianity transformed his voice." "You would be enchanted," wrote another Jesuit, "to hear the voices of these savages at Mass and at Vespers. Even the church choristers of France cannot sing more beautifully."

By 1648 the dogged determination of Brebeuf and his followers had brought results. Mission stations had grown up all along the southwest shores of Georgian Bay, each with its own chapel, and hundreds of Hurons had been converted to Christianity. One of these mission stations was called St. Ignace, and French writers have described the scene that took place there on Christmas night, 1648.

Rude Chapel

The chapel of St. Ignace was a rude affair judged by old world standards, but to the Indians it was a place of wonder. The Jesuits, knowing the importance of ceremony in impressing the Hurons, had decorated the chapel with drapes, vessels, ornaments, and pictures. Father Brebeuf wore his cap and surplice "in order," he said, "to give more majesty to my appearance." Not all the preparations had been made by the priests, however. The Hurons themselves had contributed for this special night. At the end of the chapel they had built a little manger out of bark and

straw, and in it lay a figure of the Infant Jesus wrapped in animal

As darkness fell, Hurons began to arrive in large numbers, some of them having traveled many miles over the snow in order to be present at the service. When they entered the chapel, they knelt before the little manger, and as they did so, their Indian children began to sing.

(Continued on page 34)

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O children of the forest free, O sons of Manitou.

The Holy Child of earth and heaven is born this day for you.

It was Brebeuf's happiest hour. Some say he knew that it was the last time he would ever hear his carol sung.

Only a few weeks after this Christmas night a group of terrified Hurons came running into the mission station with dreadful news. Their mortal enemies, the Iroquois tribes, were on the warpath.

With lightning swiftness the Iroquois fell upon the Georgian Bay mission stations, burning them to the ground and butchering the inhabitants. St. Joseph, St. Louis, St. Ignace, all fell. At one of these stations Brebeuf and his colleague Lalement were ministering to the Hurons when the Iroquois arrived. The two priests were dragged several miles away, where they were put to death at the stake.

The Hurons fled in all directions before the onslaught of the Iroquois. Some found their way to the present site of Detroit, where they became known as the Wyandots; others joined tribes farther south; still others descended the St. Lawrence River to seek sanctuary at Quebec. The Jesuits there received them and settled them at a nearby point called Lorette, where a new mission was established.

Traditional Song

When Christmas came at Lorette, the priests were surprised to hear these Indian newcomers singing a carol which they said had been taught to them by Father Brebeuf. The singing of "Jesous Ahatonhia" became traditional at Lorette and one of the priests, Father Villeneuve, thought the carol important enough to be written down and preserved. Long after Villeneuve died, the manuscript lay hidden among his papers, and it was not until the end of the last century that a well-educated Huron chief named Picard discovered it and translated it into French. Today, Brebeuf's song holds an honored place in the Canadian hymnbook and is sung every Christmas by church choirs and school choirs alike. Ontario has little Christmas music of it own, since its people, for the most part, uses the traditional carols that have been brought by their forefathers from Britain. "Jesous Ahatonhia" is the one exception. There is nothing quite like it in Ontario and certainly nothing quite so beautiful.

Today, no Iroquois or Huron warriors roam the shores of Georgian Bay and the only reminder of the mission stations is the shrine at Midland. Many who visit the shrine, however, say that the spirit of Brebeuf is still there. They tell, too, the legend which says that, in his final hour, Brebeuf's voice was heard above the roaring flames and the screams of the maddened Iroquois, chanting the refrain of the hymn which he left behind for the world to sing at Christmas time.

Jesus, your King is born, In excelsis gloria!

...

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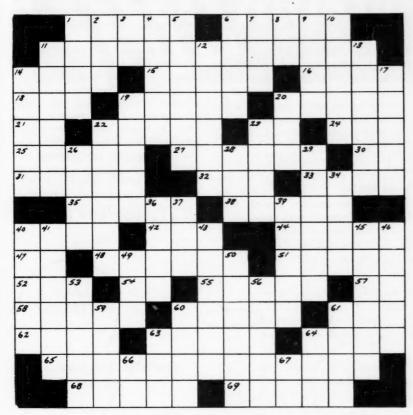
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A CHRISTMAS CROSSWORD

Evelyn Smith



(Solution on page 36)

ACROSS

- on the earth"
- 6 Author of the words to the following
- Christmas carol Handel
- 14 Expectation
- 15 Auxiliary verb
- 16 Belonging to us 18 Found in the manger
- "And their heav-enly music floats"
- 20 "— Showers" 21 "Il est né divin enfant"
- 22 Candied
- 23 Precious metallic element; chem, abbr. Home of the chanty
- "Hansel and Gretel"
- Lithe
- 30 Indian units of currency; abbr.
- What the shepherds were watching when they saw 36 down
- 32 Tibetan ox
- Succulent
- 35 Eminent 16th century composer; known as 'Prince of Music"
- 38 Offenbach set Hoffman's to music

- 40 Luck; Irish
- 42 Wash; colloq.
- 44 Catkin
- 47 Implement used to obtain 46 down
- 48 Happy 51 French critic and com-
- poser 52 Flightless bird
- Tiu to the Saxons and Ravarians
- Mosquito
- Three Kings of Orient Are'
- 58 Musical composition supposedly intended for practice
- 60 Geography book River near which the
- jolly miller lived 62 Movie starring Leslie
- Caron Town in upstate New
- York 64 Paintings
- 65 Christmas song of the 15th century
- 68 Very important personage at this season 69 The Lord, in Spanish
 - DOWN 1 Concert of light music

- 2 Organ of sight
- Particle expressing position
- Composer of popular Neapolitan songs
- Principles of morality
 "—— tempered Clavi chord'
- Hans Sachs probably used one
- 'Tis the season be jolly Too much; French
- Curved lines beneath notes
- Mary's husband
- Best-known for opera La Juive
- Beauty parlor essentials
- As worn by the herald angels
- Cut
- 19 Adverse criticisms; colloq.
- song
- 22 Product of the Christ-
- "— lassie has her lad-die"
- 24 Before; poet. 26 Long fish
- 28 One way to celebrate

MUSIC (Continued from page 17)

In Italy there are 50 opera companies. The United States has a population of more than three times that of Italy, but it has only one full-time opera company.

Certainly, in America we have not kept up musically with the population growth, but there is a very good sign for the future in the fairly recent starting of orchestras in smaller communities.

Here are some ways we can all help to build music:

1. Work together for zones in residential areas where music teachers can instruct small chidren without their having to go far away from home. It is ridiculous that people can have radio and TV sets blasting soap operas all day long-and even a concert pianist can practice twelve hours a day without being bothered -it is a crime that a piano, voice, violin teacher cannot teach young people in the teacher's home three or four hours a day. We should also work for better studios, where the rent is realistic and the surroundings are attractive.

2. Get a bang-up publicity campaign about the values to be de-

(Continued on page 36)

the holiday

- 29 Fragrant resins 34 Second-hand
- 36 It appeared on the first
- Christmas "The Christmas bells
- ring clearly 39 Important 17th century
- songwriter
- 40 Ridden by Kaspar, Melchior, or Balthasar
- Of foreign origin
- 43 Drummer
- 45 Christmas carol
- 46 Indispensable adjuncts to Christmas
- Nineteenth century German cellist and composer
- 50 Hinders
- Most important Greek instrument
- 56 Musical festivity frequently held at Christmas
- 59 Nellie Melba, for example
- Celebrated couturier
- 63 Canadian province; abbr.
- pro nobis
- 66 Printer's measure
- 67 Article

MUSIC

(Continued from page 35)-

rived by everybody through music. You deal with the groceryman—he should deal with you!

3. Help build audiences for cultural events. Teachers should inspire their students to attend. There are student discounts, free tickets, and free events. Teachers should attend as much as possible, too. It's a good thing socially, as well as spiritually.

4. Work for continuing high standards and growth of standards in teaching children. Let us think always of what is best for the child. This reminds me of a good example: A piano teacher recently had

a decision to make regarding a very good student who had been offered a scholarship by two colleges, one close-by, a situation which would enable the girl to study still with the same teacher; the other, far away. It meant a loss of \$40 to \$50 a month to the piano teacher, but she recommended that the girl go away from home to college. The reason was that the girl's mother was tying the apron strings so tightly around the girl that she was beginning to show a terribly nervous reaction.

Public school instruction in music will never take the place of the private teacher. The public school and the private teacher should work hand in hand. Such subjects as music, art, nature study, and gardening have always been under attack as not being properly a part of public schooling. I hold that things of the soul and soil are indeed important as educational subjects. Let's fight for them!

5. Finally, let us all take some musical project outside our own little sphere and help to improve things. For instance, for years—and I am not bragging, but just giving an example—I have devoted many hours to staging concerts for young people. I receive only the satisfaction of hearing the music and watching other people enjoy themselves. But what a satisfaction! Why not take on some similar project of building music in your community?

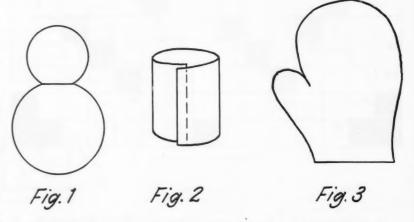
DECORATE

(Continued from page 29)

FACE: Cut features from red and black construction paper and paste on.

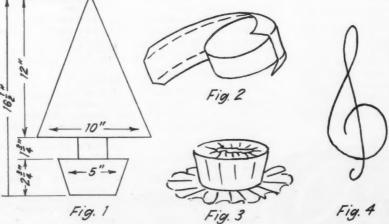
HAT: Cut a strip of red crepe paper 15" with the grain x 12" long, fold in half lengthwise and paste open edges together to form a cylinder (Fig. 2). Tie at top with spoolwire.

POMPON: Cut a strip of white crepe paper 4" with the grain x 24" long, fold in half lengthwise, cut open edges into fringe 1½" deep, gather folded edge and tie around top of hat. Paste hat on snowman's head and turn up front edge for



brim. Brush edges of pompon with lacquer and sprinkle with gold flitter.

MITTEN: Cut two mittens (Fig. 3) from red construction paper and paste together. Fasten to right side of snowman and attach a toy horn in hand. Trim wrist with bow of green ribbon.



1		P	E	A	C	E		W	A	T	T	S		
	J	0	Y	T	0	T	H	E	W	0	R	1	0	
H	0	P	E		S	H	A	4	4		0	U	R	S
A	5	5		5	T	1	4	4		A	P	R	1	1
1	E		G	1	A	C	E		1	R		S	E	A
0	P	E	R	A		S	V	E	1	7	E		R	5
5	H	E	E	P			Y	A	K		1	U	5	H
		1	A	5	S	0		7	A	1	E	5		
C	E	5	5		T	U	B			4	M	E	N	T
A	X		E	4	A	T	E	D		W	1	D	0	R
M	0	A		E	R		A	E	0	E	5		W	E
E	T	U	0	E	-	A	T	1	A	5		0	E	E
L	1	4	1	F	0	4	E	A	N		0	1	4	5
	C	0	V	E	N	7	R	Y	C	A	R	0	1	
		5	A	N	T	A		S	E	N	0	R		



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HI, NEIGHBOR!
THE THINGS I LOVE
I HEAR A RHAPSODY
MEXICALI ROSE
YOU WALK BY
MARCHETA
THERE I GO
HAIL TO OUR FLAG

WASH ME, O LORD
FAR ABOVE CAYUGA'S WATERS
SOLITAIRE
WHAT IS A BOY (with recitation)
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